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CHURCH MUSIC *of the*
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AND

CHOIR TRAINING.

TREATING OF THE

MANAGEMENT OF BOYS' VOICES

AND THE

PROPER RENDITION OF CHURCH MUSIC.

BY

F. H. SHEPARD,

AUTHOR OF "HOW TO MODULATE", "THE SCIENTIFIC BASIS OF
VOICE PRODUCTION", ETC.



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PREFACE.

At this time of remarkable advancement in the Church, when the music of the Service is taking a much higher standard than heretofore, the management of Vested Choirs is assuming an important place in church work, and the necessity of instruction and guidance is often felt where such a choir is formed or is still in the experimental stages.

It is not attempted here to give an exposition of the Rudiments of Music — there are already many works of this class; but it is the aim of this little book to *analyze the principles* that govern choir training, particularly emphasizing their application to the needs of boys' voices, and to show what are the essentials of good church music. It is a fact that some of the most necessary points regarding the management of boys' voices, and even concerning the proper rendition of the service, are almost or quite unknown to musicians otherwise well instructed in their Art.

The principles here displayed are equally adapted to adult (mixed) choirs and to training children in the public schools, though the application naturally differs according to the class of voices.

Leipzig, November, 1889.

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CHAPTER I.

THE MUSICAL HEAD OF THE CHOIR: TRAINING THE VOICES: PRODUCTION OF HEAD TONES: USE OF THE BREATH: STUDY OF THE CONSONANTS.

1. The offices of Organist and Director are usually and properly combined in one person, who should be of such a character as to command the respect of the choir. He should also be able to kindle the enthusiasm of the singers, for without this the success of the choir can be but partial. The highest musical attainments are desirable, but more necessary still is the feeling for the devotional effect of the music. Unless the director is in sympathy with the true object of church music, which is to awaken the spirit of devotion and to voice the prayers and praises of the congregation, he has certainly mistaken his vocation, however great his musical talent may be.

The ability to transpose hymns and chants at sight is a necessary quality in the accompanist, as well as the power to guide and control the voices while accompanying, which always marks the true director.

The organist and choir should not forget that the real head of the parish is the rector, and as such he has both the right and the duty to offer such suggestions in regard to the choir as he may think proper. It is not presumed that a clergyman would have so little confidence in the organist as to insist upon technical details in opposition to his judgment. It would also be an obvious injustice to the organist, who is supposed to be a cultivated musician, if the rector should take a too active part in the management of the choir. The influence of the clergyman can be made sufficiently effective by the exercise of the vetoing power when occasion requires, or by a word of praise when the music is in accordance with his views.

The author, himself an organist and choirmaster, is well aware that the expression of even these mild sentiments in regard to the rights and duties of the rector will call forth a storm of criticism from many "would be" independent organists. Instead of preparing a defence against these possible criticisms, the following is suggested as a means of fully gaining the desired freedom from clerical restraint. Experience shows that when the organist has won the sympathy and confidence of the rector by the display of judgment in choosing and rendering music suitable to the needs of the choir and congregation, he will have the fullest freedom in the management of the choir. If such confidence is lacking, the organist is advised to study the

devotional side of church music and to try the experiment of regulating the music according to the needs of Christian worshippers. *The subject of church music should be viewed not only from the standpoint of the musician but also from that of the Christian;* and both these qualities should be united in the Musical Head of the choir.

It is often the case that where a single parish is unable to command the services of a competent choir-master, two or three parishes, by having assistant organists, can obtain the best talent. This plan has another advantage in that it prepares the way for Choral Festivals, as the various choirs, having the same style of singing, are able to meet in Festival Services with but very little extra rehearsal.

THE CHOIR.

2. The members of the choir should be brought to feel that they are engaged in a sacred work and that each is ministering to God in worthily performing his duties.



A Surpliced choir is formed with the idea of leading and supporting congregational singing, or of furnishing an elaborate and highly finished musical service. For the great majority of prosperous parishes a mixture of the two is most desirable. The service may be given in a simple and devotional manner, support-

ing the singing of the congregation, excepting at the Offertory or the Te Deum, when an anthem may be rendered by the choir alone.

3. It is better to have a small choir of good voices and ready sight readers than a larger number of voices without beauty of tone, and where precision and expression can not be obtained. From 28 to 40 voices are sufficient, though a greater number, *if well trained*, is desirable. They may be divided somewhat as follows, according to the quality of the voices.

12 Sopranos	18 Sopranos	24 Sopranos
6 Altos	8 Altos	12 Altos
4 Tenors	6 Tenors	8 Tenors
6 Basses	8 Basses	12 Basses

Boys of from twelve to fourteen years are more available as Altos than adult male voices, which are very rare. In classifying the Altos and Sopranos, the trainer should pay as much attention to the quality of the voices as to the compass. If the tones from

 to  are round, full and easily


produced, the voice is likely to be Alto even though there is a good range of head tones.

The choir should be divided, half of each part sitting on each side of the chancel, thus making two

complete and evenly balanced choirs. If the Alto part is weak the voices should be more prominently placed than the other parts, or the deficiency may be made good by the employment of lady Altos inconspicuously placed.

TRAINING THE VOICES.

4. This is a matter of great responsibility, for the preservation or ruination of many voices depends directly upon the choirmaster's knowledge and skill. One of the chief aims of this section is to display the principles of voice production in such a manner that the intelligent musician *will at least be able to avoid doing direct injury to the delicate, unformed organs* of the little singers who offer themselves so willingly to the work. In this regard, one of the most necessary qualifications, and one very little understood, is the art of teaching boys to sing high tones without straining the voices, or to use the "head voice" as it is called. When an untrained boy of eleven or twelve years tries to sing, he often uses the same tones as in the speaking voice,

i. e., the "chest tones". Singing upward from 

when the octave is reached the tone is a scream and he is unable to proceed, because he tries to produce the upper tones in the same manner as the lower ones. Such boys need not be rejected, as experience shows

that in the majority of cases they can be trained in a short time to sing up to A above the staff and sometimes even higher, *without effort* or injury to the voice.

The voices of many children (and adults as well) are ruined by a constant straining to sing the higher tones with the chest voice. In a choir where the head tones are properly taught there is little danger of a boy losing his voice by misuse, and if this system of training the upper tones could be introduced into all the public schools we should soon be a nation of singers.

The process of teaching the proper production of head tones is simple, but requires judgment on the part of the teacher. If done with all the boys in chorus it will be necessary to frequently hear each voice alone to be sure that the efforts are being made in the right direction. If possible however, both voice production and sight reading should be taught in little groups of four or five at private (extra) rehearsals. The method of teaching the head tones is given in § 16. Before this is undertaken, the boys should be taught

HOW TO PRODUCE PURE TONE.

5. The study of Pure Tone consists in holding a tone a moderate length of time, and while sustaining it, learning to so control the different forces which in-

fluence the tones, that the best effect may be produced upon all vowels and at all pitches.

The advantages of a properly produced tone are almost infinite. It forms the *basis of all vocal development*, without which, sweetness and fullness of tone, and fine shading are impossibilities. It may be said that the power of a choir with properly developed tones is nearly double that of an untrained choir; and the general effect, instead of being that of a large number of individual voices singing together, is like a single volume of sound, round, full and without individual characteristics, which seems to float in the air as it reechoes among the arches of the church.

The principles of tone production are easy to understand *but difficult to apply* unless face to face with the teacher. If not understood by the choirmaster the best way to learn their practical application from the printed page is by a series of experiments appealing to the analytical powers. If this is not sufficient it will probably be helpful to study the author's little work, "The Scientific Basis of Voice Production", which contains a fuller review of cause and effect in relation to voice production, and then talk the whole matter over with an experienced vocalist, or take a few lessons of a *really capable* vocal teacher.

6. In voice production the **prime motive power** is the *breath*. The "**tone producer**" is composed of the vocal chords, which are set in vibration by a small

quantity of breath passing over their stretched edges. The “**resonator**” is the mouth and throat, which answer to the sounding board of a piano, or the part of an organ pipe which is above the “mouth”. In regulating and developing these three forces lies the art of Voice Training. In the resonator the tone *receives most of its qualities*, becoming full and resonant, or sharp and thin, *according to the shape of the mouth cavity*: therefore in developing voices these parts must receive most careful and discriminating attention.

7. The first principle of tone production is that **the muscles of the throat must be perfectly relaxed.**

In boys’ voices this is easily and quickly secured by introducing the tones with a gentle hum and by singing softly. This is usually studied in connection with other principles, as shown in § 9.

8. The second principle is that **the resonance must be well forward in the mouth** *instead of back in the throat*. If the choirmaster does not understand this, he will gain a good impression of what “resonance” is and how it is controlled or “placed”, by the following experiment. Speak the syllable *aw* (as in *awe*) several times: now speak the vowel *ē* (as in *meet*). Notice that the tone, when speaking *aw*, seems to be *back in the throat*, while in *ē* it is *forward* between the teeth. Alternate these sounds a few times to make the impression stronger. If these sounds are sung (sustained) in this manner, the *aw* gives what is called a “throaty”

tone, because the “resonance” is far back in the throat, being choked and prevented from coming freely out of the mouth.

Now if the vowel *o** (as in *no*) is *spoken* the tone seems to lie midway between the extremes produced by *aw* and *ē*. This medium position is approximately correct, and the following exercise is designed to bring the resonance into this part of the mouth. (The vowel *o* should be “placed” as far *forward* as possible.)

EXERCISE FOR DIRECTING OR “PLACING THE TONE”.

9. 1st step.) The boys should usually *not* begin with the vowel sound *ah* as generally taught, this not being sufficiently effective in bringing the voices out of the throat. It is better to begin with a gentle hum, producing the sound *m-m-m-m-m*. In producing this humming tone the lower jaw should be lowered (as if to open the mouth), *but the lips should remain gently closed*. When giving this exercise the director may explain that the boys should find a tickling sensation in the nose, and in repeating the exercise a slight crescendo may be made by increasing the breath pressure,

*) The ideal vowel sound is of course *ah*, being preferable to *oh* because it makes the resonator larger; but as the inexperienced choirmaster would at first be liable to “place” *ah* too far back, *oh* will be found to give the best idea of what is desired.

which will increase the tickling about the nose, and it may even be felt between the eyes. (This is caused by the strong resonance making itself felt in the surrounding parts.)

2nd step.) After a few repetitions the boys may periodically open the lips *without further dropping of the lower jaw*, producing the effect of *m-m-mum-m-m-mum-m-m-mum* etc. (The choirmaster will here notice that the resonance lies partly just *upon the lips* and partly in the nose).

3rd step. Starting with the “hum” the boys may be led through *m-m-mōō*, *oh*, *ah*, singing softly and allowing each vowel to melt or *gradually merge* into the next, the change being brought about by such delicate gradations that a listener cannot tell at what point the change from one vowel sound to the next takes place. This forms one continuous tone changing little by little from *ōō* to *ah*. As the vowel changes from *ōō* to *ah*, the resonance must not be allowed to follow its natural tendency to slip back toward the throat. If the lower jaw has been properly lowered during the preliminary *hum*, it will not be necessary to drop it further as the *ah* is approached, the lips alone being gradually opened.

The choirmaster probably now understands that the “hum” and *ōō* are designed to bring the resonance forward in the mouth, and he will see that when the *ah* is approached in this manner it will not be hard or throaty, but soft, round and musical. The above

illustrates how the first and second principles are to be cultivated. The experienced teacher of voice production will of course be able to vary the application to suit the needs of the particular case.

10. It was seen in § 8 that certain sounds of our language serve to place the cavity of the mouth (the resonator) in certain shapes, and that these different shapes impart different qualities to the tone. The choir-master may observe this more fully by singing *ah* in the middle of his voice with a full chest tone, and then singing *ē*. The *ah* will be found broad and full, while the *ē* is thin and sharp. It should be noticed how the shape of the resonator corresponds with these qualities, being large and round for *ah*, and greatly contracted for *ē*. (The other vowel sounds should also be compared with *ah*). It is now evident that if words are sung in this manner, those containing the full, open vowels *ah* and *oh*, will be round and sonorous, while those containing the closed vowels such as *ē* and *ō* will have less fullness of tone. As such unevenness in singing would be very disagreeable, we are led to consider another important principle, which has just been suggested: —

The position of the resonance (*back in the throat or forward in the mouth*) **and the quality of the tone** (*full and round or sharp and thin*) **depend upon the size and shape of the resonator.**

The application of this principle will be seen when

placed in connection with the fourth principle, which may be said to form the *basis of all instruction in the production of pure tone*: —

II. When the mouth is in the position for one vowel a different vowel may be sung; and the vowel that is sung must partake of the qualities characteristic of the shape of the mouth.

Therefore if we place the mouth in position for *ah* or *oh* and then sing *e*, the latter must *lose some of its thinness and sharpness* on account of the *resonator being larger* than would otherwise be the case. In the same manner, if the mouth is placed in position for *ē* and the more open vowels are sung, they must partake somewhat of the brilliancy of the sharper vowel*.

According to this principle, after the proper tone upon *ah* has been established as shown in § 9, the choirmaster may proceed to exercise the boys upon other vowels, trying to make the sharp vowels more round and full, and bringing the *aw* out of the throat. Every good vocal trainer has his own method of accomplishing this, but although the details may differ somewhat, the general plan must rest upon the principles above shown.

An excellent method of procedure is to first sing the vowel which gives the required quality, (as *ah* for a broad, full tone or *oo* for softness), introducing it

*) This is more fully described in "The Scientific Basis of Voice Production".

with the “*hum*” and then gradually merge from one vowel into another, changing the shape of the resonator *as little as possible* from that taken when the first vowel is sung. For example, to give fullness to \bar{e} the following exercises may be practiced:

- 1) *m-m-m-moo-oh-ah*. Repeat several times.
- 2) *m-m-m-mah*. Repeat. (1.) and 2.) are to establish a good *ah*).
- 3) *m-mah-ā-ēē* Repeat, trying to keep the resonator as large as possible while passing to \bar{e} , retaining the shape as in *ah*. (The lips may be drawn more together for \bar{e} but the jaws should not move. This reduces the size of the opening without materially changing the size of the resonator itself.)
- 4) *m-mah-ē-ah-ē*, moving the lower jaw *as little as possible* (in order not to reduce the size of the resonator).

12. From a consideration of the above it becomes clear that in singing, the resonator should be, as far as possible, in the same position for all vowel sounds, **the characteristics of the vowel being produced principally by the action of the lips and tongue.** The best position of the resonator is the one given by a round, full “forward” *ah*, which should be modified as little as possible for the other vowel sounds. This will produce the greatest possible resonance in singing, and give a uniform tone that will be full and sweet.

It should not be imagined from the above that a rigid holding of the parts is to be cultivated in order to secure this uniform tone; or that the position for *ah* is to be *exactly* maintained for all other vowels. The direction to modify this position "as little as possible" must not be construed to mean "if possible do not change at all". On the contrary the choirmaster must not hesitate to allow sufficient modification of the resonator to secure a *perfectly correct enunciation* of the vowel: but he should be careful to make *only* sufficient change to attain the desired end. A few weeks of properly directed practice will show that flexibility and distinct enunciation need not be sacrificed to the necessities of good tone production.

As good resonance and large tone are produced by a *large resonator*, the boys must be taught to have the greatest possible space in the mouth, no matter which vowel is sung. Therefore they should *hollow out the cheeks*, and even in the *hum* where the lips touch, the lower jaw should be dropped to increase the space. They will understand this very readily if the choirmaster compares the tone produced by blowing into a wide bottle with a comparatively small neck, and the tone given by a slender bottle.

13. The position of the tongue and the soft palate are important considerations, as they can by proper control greatly assist in forming a large resonator. The

tongue should lie low in the mouth, being slightly grooved in the middle from front to back, and the back part should be raised as little as possible. By singing *ha* and *ho*, *ka* and *ko*, these points can be easily cultivated. The soft palate may be raised and strengthened, 1) By sustaining *ah* and *oh* with the *least possible amount of breath*, and 2) By the exercise which is described in § 20. The control of the breath exercises a great influence over the purity of the tone, and needs special training, for which the reader is referred to §§ 15, 19 and 20.

14. For boys' voices the darker and medium vowels, *oo*, *oh* and *ah*, are better for the greater part of the practice than the bright vowels *ā* and *ē*, as the bright vowels tend to make the voice brilliant and piercing, while the dark ones render it sweet, rich and full, the latter characteristics needing to be cultivated in the boy's voice.

At first all the exercises in pure tone should be given upon three or four tones in the middle of the voices, after a few lessons gradually extending the compass upward and downward. The boys must be required to *sing softly for the first few weeks* for reasons given in "The production of head tones" (§ 16). The choirmaster should vary the exercises, carefully studying the needs of each individual voice and selecting the proper treatment.

Vocal exercises should be used sparingly and only

as a means to an end — the attainment of a properly produced tone. As soon as this has been in a measure achieved the attention should be directed to other points, devoting but a few moments at the beginning of each rehearsal to these exercises. The boy's voice cannot stand rough usage or overstraining, therefore the exercises must be gently applied (singing softly) and continuing but a few moments at a time. For the same reason sustained tones should not be practiced too long or very loudly. It is better to occasionally break up a long tone into successive syllables as, *lah-lah-lah-lah*, to avoid stiffening the throat.

EXERCISES FOR DEVELOPING THE BREATH.

15. The choir should be taught the abdominal breathing, the shoulders remaining quiet, while the abdomen and lower chest expand as breath is drawn in through the nostrils. Breathing exercises independent of singing, by enlarging and strengthening the lungs, give a larger and more resonant tone. When singing the lungs should not be too much filled at a time. The following exercises are designed to develop a plentiful supply of breath and to regulate its use in singing. The members of the choir should practice them *every day* at least once, at home.

a) Inhale *slowly* through the nostrils, expanding the

abdomen* and lower chest without raising the shoulders. When the lungs are filled, hold the breath about three seconds** and then exhale slowly, *carefully controlling the escape of the breath*, making it perfectly even and very slow.

b) Vary the above by raising the arms (which at the beginning should hang by the side) during the inspiration, till as the lungs are completely expanded the thumbs meet above the head. The arms should not be elevated in front of the body, but *at the sides*. This may be recommended to be practiced upon rising and retiring, at first *only three times* at each exercise, gradually increasing until after several months from ten to fifteen repetitions can be made without fatigue. The increase must be made *gradually* and with judgment, for if too rapid no benefit will be experienced. During the day the exercise may be repeated a few times (*before meals*).

c) Slow inspiration, as for example through a small quill, followed by a vigorous and rapid expiration. The expiration may gradually become more and more vigorous, until after a few weeks it is as powerful as the expulsion of air in coughing. Repeat only a few times each day.


*) The abdominal breathing will be quickly understood by trying exercise a) while lying on the back.


**) Increase three seconds each week till twelve seconds are reached.

d) Quick inspiration, followed by *very slow expiration* as through a small quill or pipe stem. This teaches control of the breath in singing.

PRODUCTION OF HEAD TONES.

16. The first step is to give the boys an accurate idea of what a head tone is, to accomplish which the director may proceed somewhat as follows. — Singing

the note  in a *Falsetto* voice, using the
or

syllable *too* or *tee*, he calls upon the soprano boys to imitate him *softly*, when they will strike 
or

the boys of course using the head tone in imitation of the choirmaster. After a few repetitions the voices may be led from the upper F downward, singing the notes of the diatonic scale of F.

They must not be led more than three notes downward (to C or D) and each note must be sung *more softly* than the foregoing, else the voices are liable to jump back to the chest register, which must be avoided. This should also be repeated, the trainer being sure that each boy is singing with the head voice. To facilitate the quick perception of "head tones" the boys may place the hand upon the top of the head and "shoot" with the voices at their hand. (By this

means they learn to direct the tone upward and gain the desired resonance in the head.) The above exercises *must be done softly: if the voice is forced the head tones can not be gained.* In teaching the Altos a lower tone (about C) should be taken, with the same exercises as above. The head tones should not be practised long at one time — alternate Sopranos and Altos or give other exercises.

In this way the boys very soon understand the difference between the head tones and chest tones, and the choirmaster can proceed to develop them. At first the boys will hardly be able sing a downward scale without a bad break between the head and chest ranges, and it should not be attempted till after two or three rehearsals have been devoted to really finding the head tones and strengthening the voice generally by practicing pure tone and breathing exercises. *Unless it is necessary to prepare the choir for the service in the shortest possible time, it is better to delay the study of the head tones for a little time.* (In a preparatory class of younger boys it will hardly be necessary to use the above method of teaching the head tones, as the voice of a boy seven or eight years old is still more pliable than at the age of eleven or twelve. For the younger boys it will be sufficient to gain the head tones if after six or eight weeks practice in the middle of the voice on pure tone, the compass is gradually extended upward, *singing more and more softly and “darkening” the vowel* (see § 18) as the higher tones are taken).

17. When it is safe to attack the downward scale, it should be done with great care. Beginning on the high F, let the Soprano boys sing the complete downward scale of F, commencing with the syllable *too*, and observing the following:

1) *Each note must be softer than the preceding.* (This is to avoid the break between the head and the chest registers).

2) As the downward scale is sung the vowel sound \bar{o} must gradually and imperceptibly broaden, (technically called “brightening” the vowel*) till on the lower F the vowel sound *ah* is reached. (See § 9, 3rd step.) Here it will be seen that the head voice has been carried down to the low F — far below the “break”. *In this fact lies the secret of successful training*, i. e., to so treat the voices that the break disappears entirely. The Altos may be exercised in the same manner, starting from a lower tone.

18. After a few more lessons the ascending scale,

* Scientific analysis shows that the vowel \bar{o} is best suited to the lowest tones of the voice, i. e. low tones are most easily produced upon this vowel, the ascending scale passing through respectively, *oh*, *ah* and *ā*, till on the highest tones *ē* is given with greatest ease. (See “Speech in Song”, by A. J. Ellis, London, Novello; and “Mechanism of the Human Voice”, by C. Behnke, London, J. Curwen & Sons.) This fact is used by good authorities in training adult voices. All things considered, however, for boys’ voices it will be found more satisfactory to use the vowels above indicated.

which is far more difficult than the descending, may be tried, carefully observing the following: —

1) *Each tone must be softer than the preceding till the break has been passed.*

2) Each boy may place his finger between the eyes as the first note (low F) is sung, mentally aiming for the finger with the voice. With each successive note place the finger about half an inch higher till with the high F it is on the top of the head.

3) Beginning with the vowel sound *ah* on the low F the vowel should be gradually changed to *ōō* as the scale is sung. (This is the reverse of “brightening” the vowel, being called “darkening” it).

In “blending the registers” as the above described process is called, Arpeggios may next be introduced, softening as the break is neared, and “darkening” the vowels in ascending and “brightening” them in descending. (The reason of this darkening and brightening is to make the size of the resonator correspond with the pitch. (See “The Scientific Basis of Voice Production”).

After a time little melodic figures which lie near the break may be introduced, taking care that the boys sing softly.

THE MANAGEMENT OF THE BREATH.

19. A musical tone can be produced with surprisingly little breath, and in general the less breath there is used the clearer and purer will be the tone. In teach-

ing the boys they may be shown how a tone can be sustained when one is almost holding the breath, or even when one has the sensation of drawing the tone back through the mouth into the upper part of the head. By bringing such a mental picture before them the object is very soon attained.

20. Precision of attack in singing and a judicious use of the breath are also induced by the following exercise which is somewhat similar to the Stroke of the Glottis*, though without the danger which would attend the application of the latter to the child's voice. The object of the exercise is to induce the vocal chords to approach as near as possible to each other during tone production, in order to prevent the unnecessary waste of breath. This will also facilitate a prompt beginning or "attack" of each note and improve the quality of tone. The principal points to be observed are, 1) A little breath *must be taken before each note*. (The inspiration must be very slight, else the lungs will be gradually overfilled). 2) Sing slowly and softly, not closing the mouth at the rests.



* If the "Stroke of the Glottis" is used with childrens' voices it must be practiced with great caution.

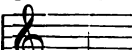
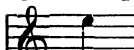
** From "Mechanism of the Human Voice" by E. Behnke: London, 1885.

This exercise may be given upon various pitches and also with the vowels \bar{a} (as in late) and \bar{e}). Be careful that it is not like *hah, hah, hah* (which prevents the vocal chords from coming together quickly), but that there is a crisp, sharp attack of the vowel like the bite of a violin bow on the string. At the same time the other extreme, an exceedingly sharp attack, is to be avoided, as that would make the throat rigid and the tones hard. This exercise is useful in counteracting any excessive relaxation of the throat which might arise from the humming exercises.



We have then beside the special breathing exercises, two vocal exercises to cultivate the management of the breath; the first by sustaining tones a moderate length of time, *using as little breath as possible*, and the other by a moderate use of the exercise shown in this paragraph, which strengthens the vocal chords and enables them to regulate the escape of the breath.

21. In organizing a choir the first two or three rehearsals should be devoted to breathing exercises, pure tone, and an occasional trial of the head tones, frequently changing the exercise to avoid straining the voices. With these first exercises the choirmaster may combine a few points on the Rudiments of Music. In the succeeding rehearsals the exercises may be enlarged and varied as already outlined. In general the choirmaster should see that there is no stiffness of the lips, tongue, jaws or throat, but that everything is loose and

flexible. He should also insist that the mouth be *moderately* well opened: if opened too wide the resonance of the tone is partly lost, if too little the tone can not come out. If the thumb or two fingers can be inserted between the teeth it will be sufficient.

The treatment of the voices must vary with the age. For the younger boys the range for practice should lie between  and . At

the same time the duration and vigor of the exercises should be carefully limited, while sustained tones and all loud singing must be entirely prohibited. With the older Soprano boys the range for practice may

extend from  to , though when the music requires it the voices may be led up to A (1st line above) without effort or injury.

It should not be imagined from the foregoing that the choir boys are expected to become professional vocalists before taking part in the service, or that several months must be *exclusively* devoted to the contents of this chapter. On the contrary but a few moments of each rehearsal (after the first three or four) should be given to these exercises. If ten minutes are intelligently utilized at the beginning of each rehearsal, the result after a few months will be surprising. The above carefully detailed exposition of the principles of voice development is given that the choirmaster, *whether he*

does much or little, may work in the right direction and achieve the best results.

THE STUDY OF THE CONSONANTS.

22. Clearness of enunciation in singing depends in great part upon the manner in which the consonants are delivered. Experiment will quickly show that the vowels do not interrupt the sound in speaking or singing, while the consonants, on the contrary, either wholly or partly interrupt it.

The consonants which only partly interrupt the tone, as *m*, *n*, *l*, etc., are called *semi-vocals*.

As the consonants (excepting the semi-vocals) are quite incapable of being sustained, it is clear that when words are sung upon sustained notes nearly the whole length of the note must be given to the vowel sound. It is also apparent that if a consonant is slowly formed it will not be distinct. Therefore the rule may be given that *consonants are to be quickly and energetically formed*, or spoken, as it is called, not trying to sustain the tone upon them, but *spending as much time as possible on the vowels*.

This is illustrated by singing such words as *hot*, *bad*, *good*, etc., upon sustained notes. The manner of cultivating the proper treatment of the consonants is as follows: —

The choirmaster may exercise the boys upon words which give the different consonants and combinations

of consonants, first making it plain by example that the principal factors in their production are, 1) The tip of the tongue; 2) The teeth; and 3) The lips.

When beginning the practice of the consonants they should be given *undue* prominence by exaggerating them, dwelling upon them somewhat, and requiring a particularly distinct enunciation. This should be continued until the boys learn the proper movements of the lips, tip of the tongue and teeth, in producing the various sounds. Afterward the aim should be to utter them *clearly and quickly*, making *only* the necessary movements, and *interrupting the continuous flow of sound as little as possible*.

When single words can be easily, distinctly and correctly enunciated, the exercises may take the form of recitation upon a given tone, various phrases and difficult combinations of consonants being practiced.

The most serious difficulty to be overcome is the tendency to raise the lower jaw (thus closing the mouth) when a simple raising of the tip of the tongue is sufficient to form the consonant. Special exercises to develop the flexibility of the tongue and lips are of great advantage.

Should further advice upon the treatment of the consonants be desired, the reader is referred to the excellent little work, "Children's Songs and How to Sing Them", by Mr. Wm. L. Tomlins: published by Ditson & Co., New York.

TRAINING MENS' VOICES.

23. It is of the highest importance that the men of the choir be experienced singers, particularly when the boys are new to the work. In country parishes however, the choirmaster may be obliged to train the voices of the men as well as of the boys.

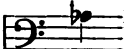
The development of the adult voice rests upon the same principles that are used in training the child's voice. Exercises in breathing and pure tone in the middle of the voices, as indicated in §§ 8—15, comprise the first steps. Next, swelling a tone or "*messa di voce*", as it is called, may be used. This consists of sustaining a tone, at first softly and by increasing the breath pressure gaining a crescendo, followed by decrescendo, reducing the breath pressure. (This may be used with the boys only *after several months training*).

24. To develop the head tones of the Tenors "pure tone" exercises may be given, beginning in the middle of the voice and gradually ascending, carefully observing the following: —

- 1) *The resonance must be well forward in the mouth.*
- 2) *Rigidity of the muscles in the throat must be obviated, if necessary singing more softly (see also § 7).*
- 3) *The tone should die away at the end of each note (to encourage relaxation of the muscles).*
- 4) *Direct the tone upward by placing the finger on the forehead and mentally aiming for it.*

5) *The vowel must be "darkened" as the pitch rises (this is most important).*

6) *As the pitch rises the tones must be sung more softly.*

It is well to combine the practice of swelling the tones with the above, beginning about 

and progressing upward by semitones. By careful training, the head and chest registers may be so combined that very little break is perceptible, but it takes many times longer than with the boys*.

25. It is not advisable to cultivate the head voice of the Basses. When the Basses sing high tones the resonance should be directed upward by "darkening" the vowel, by placing the finger on the forehead as above, and by singing more softly. A Bass voice should seldom be cultivated beyond E (first line treble).

After the choir have gained an idea of pure tone the choirmaster may proceed to teach them to read music at sight. In all exercises in reading notes the director will need to frequently remind both men and boys of the proper use of the voice and occasionally return for an instant to pure tone exercises. The practice of opening each rehearsal with a few moments on pure tone should never be given up.

* The method shown in § 16, for developing head tones is recommended by some authorities for Tenor voices. Here the head tones are first developed and afterward joined to the chest register.

CHAPTER II.

HOW TO TEACH SINGING AT SIGHT.

26. In teaching the choir to read music at sight *there are two other highly important considerations which must ever be present in the mind of the choirmaster: they are,*

- a) *To teach the choir to sing perfectly in tune; and*
- b) *To cultivate exact following of the conductor's beat, and general precision in attack and execution.*

The first may be said to depend upon two causes, the proper production of tone (which has already been considered), and the feeling of the *relation of each interval of the scale to the key-note*. A firm impression of this relation, which is necessary, not only to true intonation but also to facility in sight reading, is most quickly cultivated by teaching the boys to sing the scale to the syllables Do, Re, Mi, Fa, Sol, La, Si, Do, and *always without* the aid of an instrument. To this may be added the special exercises indicated in § 33.

27. Preparatory to teaching sight singing, the choir-master should carefully study the "Tonic Sol Fa"

system, and incorporate the most important principles there made prominent, although it is not necessary to adopt that notation. A good teacher of the Staff Notation never fails to teach the principles which are claimed as the chief advantages of the Tonic Sol Fa. Prominent among these principles are, 1) *The relation of all the intervals to the key note, called Do.* This is the primary or central tone around which the others are grouped and upon which they depend. 2) *The position of Do upon the staff changes in a change of key.*

28. As forming the basis of all singing, the Major scale should be thoroughly practiced, using the syllables and singing without accompaniment, taking care 1) *That the tone is forward in the mouth for all vowels;* 2) *That the tone is pure and without shouting;* 3) *That the "break" is properly overcome.*

After the first few repetitions of the scale, the choirmaster should point out that the distance from Mi to Fa and from Si to Do is only half as great as between the other steps; after which the boys should sing again, noticing the fact as they sing.

29. Next a chart similar to Fig. 1* may be placed upon the blackboard, with the explanation that it represents to the eye the way the scale sounds. Upon

* This chart is adapted from the Tonic Sol Fa "Modulator". For the complete Modulator and for many excellent points regarding Sight Singing the reader is referred to "Tonic Sol-Fa", by John Curwen, London, Novello & Co.

this chart the exercises of the next few rehearsals should be made.

Fig. 1.

		Do
		Si
Do		
Si		La
La		Sol
Sol	Do ²	Fa
	Si	Mi
Fa		
Mi	La	Re
Re	Sol	Do
		Si
Do	Fa	
Si	Mi	La
La	Re	Sol
Sol	Do	Fa
		Mi
Fa		
Mi		Re
Re		Do
Do		

With the pointer the teacher may indicate the intervals of the scale which the boys are to sing, each tone to be sustained as long as the pointer rests upon the syllable. In this is the germ of sight singing: *as soon as the eye recognizex which interval of the scale is*

desired, the ear can supply the sound if the natural scale has become fixed in the mind.

The following exercise will give an indication of the manner in which the relation of the various intervals to Do and to each other is to be taught. (The upper Do is represented by Do²).

The choirmaster points to the following, in the middle column:

Do, Re, Mi, Re, Do, Mi, Do, Mi, Do. (This establishes in the mind of the pupils the relation of Me to Do).

2) Do, Re, Mi, Fa, Do, Fa, Do, Fa. (This fixes the relation of Fa to Do).

3) Do, Re, Mi, Fa, Sol, Do, Sol, Do, Sol.

4) Do, Re, Mi, Fa, Sol, La, Si, Do², Sol, Do², Sol, Do².

5) Do², Si, La, Do², La, Do², La.

6) Do, Re, Mi, Fa, Sol, Fa, Mi, Sol, Mi, Sol, Mi.

7) Do, Mi, Sol, Mi, Sol, Do², Si La, Sol, Fa, Mi, Re, Do.

In this manner the director may proceed till the relation of every interval to every other is established. Patience and perseverance are necessary, but the reward will be a thousandfold.

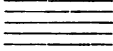
30. After the boys are well acquainted with the intervals of the scale as above required, the process of Modulation may be brought forward (but without saying what it is). It should be explained as follows: — When the pointer is moved from the middle column to either side the boys are to sing the same tone as


the last one pointed out in the middle column, *but are to call it by the new name* (in the side column) *to which the master points*. For example, they sing from the middle column Do, Re, Mi, Fa, Sol: now the master moves the pointer to the right (keeping in the same space) and points to the syllable Do in the right hand column, when the boys are to sing the *tone* Sol, but *call* it Do. In this way a *new standard is set up* and when other tones in the right hand column are pointed out the boys will sing the notes by the names in that column, and will of course sing them *as derived* from the new Tonic. The boys will change the key because they have from the previous practice (§ 29) learned to associate the relation of the tones with the syllabic names, and it becomes almost an impossibility to disassociate this relationship. The last exercise may be varied by singing Do, Re, Mi, Fa, from the middle column and then moving the pointer to the left, when it will rest upon Do. The boys are now to sing the *tone* Fa, but call it Do, after which they may sing intervals in the new scale, pointed out in the left hand column. After the above can be easily accomplished, the master may move the pointer from other degrees of the middle column to the right or left, as for example from Re of the middle to La of the left side: from Mi of the middle to Si at the left: from La of the middle to Re at the right, etc.

With the help of the chart the boys have easily

learned the relation of the intervals to each other and to the Tonic, and have also learned how to modulate, which is one of the greatest stumbling blocks in the way of the young singer.

31. Next we may proceed to the staff notation, remembering that all that has been learned about intervallic relation is now to be applied. Preliminary to placing music in the hands of the boys, the different kinds of notes may be shown upon the blackboard and explained, the master beating time while the boys sing notes of various lengths, and the boys beating time while the master sings.

Next the staff  should be placed upon the blackboard and explained as follows: —

The Major scale studied with the chart is written on these lines and spaces, and as was found in the chart, *Do* is not always in the same place. If there is no other sign at the beginning of a piece than the treble clef , *Do* is found in the third space and on the first added line below the staff. If little signs called sharps are placed after the clef, it indicates that *Do* has been moved on the staff. The last (right hand) sharp is always on the line or space occupied by *Si*, therefore *Do* must be on the next line or space above. (Here different Major keys with sharp signatures should be written on the board to impress the fact).

Next a scale may be written on the board as in Fig. 2, the choirmaster explaining how the notes are placed upon the staff, how the added lines and spaces are used, and other necessary points.

Fig. 2.



Different notes should now be pointed out in Fig. 2, the boys giving the appropriate syllable and singing the proper tone. Next let the same be done after erasing the syllables under the staff, when the boys will find themselves fairly in the staff notation without having realized any of its difficulties. Afterward the scale of D may be written, showing that Si is on the third space, the position of the last sharp; therefore Do is on the fourth line and on the added space below. The boys should be exercised in this key in the same manner as above.

In the same way Flat keys may be explained, saying that the last (right hand) flat at the beginning is on Fa, and after having found Fa it is easy to find Do by counting downward. The little group of sharps or flats after the clef, is called the signature.

Of course the different keys should be introduced

very gradually, taking up only one or two new ones at each rehearsal. The fact must be constantly impressed that the *scale is the same in all keys*, the *position* of it on the staff and in the voices being changed by placing Do higher or lower as the case may be.

The exercises, in whatever key, should always bear upon intervallic relation, and attention must be constantly given to the points mentioned in Chap. I. With the introduction of the staff notation the boys should begin to beat time while singing, and the choirmaster must be exacting in regard to precision in attacking and leaving the tones. Up to this point the exercises should be practiced softly: if the boys have by this time nearly conquered the break they may be allowed to sing occasionally with Mezzo Forte tones. In making the choir acquainted with different keys the director is cautioned against allowing the exercises to be carried too high.

32. To rest the voices the various points of the Rudiments of Music, such as Dotted notes, Rests, and Marks of Expression may be explained. After a time the subject of Accidentals may be introduced, showing how they either indicate a modulation or are put in as steps between the diatonic intervals. The subject of Modulation may be explained in the same manner as when using the chart, *making the use of accidentals equivalent to moving the pointer to the right or left*, and changing the name of the interval to correspond.

Suitable exercises may be chosen from among the simpler hymns and from some elementary book of two part exercises. Among those adapted to boys' voices are the following, published by Novello, Ewer & Co., New York: "A Manual of Singing", by R. Mann; and "Two-Part Solfeggi", by James Higgs.

BLENDING OF THE VOICES.

33. In connection with sight singing and pure tone exercises the choirmaster should give attention to cultivating the feeling for *harmony between the parts*, or of making the voices *blend*, as it is called, proceeding somewhat as follows. After having the intervals of the scale firmly fixed in the mind, the boys may be subdivided into first and second Sopranos and first and second Altos. Then the teacher may point out chords from the chart or staff, telling the second Altos to sing the first (lowest) tone, the first altos the second tone and so on till they have for example Do, Mi, Sol, Do or Do, Fa, La, Do, sounding together. At first each part should sing its own syllable, but at a given sign each is to merge into the syllable *ah*, when a round, full, and extremely harmonious chord will be the result. *Such exercises must be done without assistance from an instrument, the voices learning to harmonize with each other.* This highly important quality may be further cultivated by writing simple progressions of chords upon the board, first in three parts, and afterward, as

the boys develop, in four and even five parts, and allowing them to be sung slowly in order to *feel* the harmony, *but with most exact precision*. At first the boys may sing the syllables, afterward repeating the exercise using the syllable *la*. (Similar exercises should also be given to the men alone and to the full choir).

THE MINOR MODE.

34. Considerable difference of opinion exists in regard to the proper method of teaching the Minor Scale. According to the Tonic Sol Fa system the central or primary tone, around which the others are grouped, is called *La*. For example, the scale of A minor would be written

A B C D E F \sharp G \sharp A
La, Si, Do, Re, Mi, Bah, Se, La.

It is argued that this method creates less disturbance of the intervallic relation than any other method. In the other system, where the central tone is still called *Do* it must be explained that *Mi*, and sometimes *La* are sung a semitone lower than in the Major Scale, to give a different effect to the music.

Each system has its advantages and disadvantages, and whichever is chosen the quick ear of the boys will soon overcome the difficulties. (The first mentioned method is more generally accepted than the other).

35. In the above are contained the principles of teaching boys (or any chorus) to sing at sight. Though

apparently a difficult task, by taking it step by step and carefully *studying the manner in which a subject should be presented**, the teacher will be often astonished at the ready intelligence displayed in grasping and applying the various points. Patience, perseverance and aptness in explaining will be highly rewarded, and the time that would otherwise be spent in laboriously teaching simple hymns and chants “by ear” will be most profitably spent in studying more difficult music with intelligence and success.

It will be found advisable to systematically arrange the time devoted to each rehearsal, giving about 2 minutes to breathing exercises, 5 minutes to exercises on “pure tone” (applying proper breathing), 2 minutes to head tones, 5 minutes to scales, in part using the syllables, and partly vocalising or singing to a single vowel, “darkening” and “brightening” as directed in §§ 17 and 18; 6 minutes to sight reading from the chart or from printed exercises; and 40 minutes to rehearsing music for the services.

* Should the choirmaster desire further direction as to the manner of teaching the “Rudiments of Music”, he is referred to “A Manual of Singing” by R. Mann, and “The Chorister’s Guide” by W. A. Barrett; both works to be obtained from Mssrs. Novello, Ewer & Co., New York.

CHAPTER III.

THE EXECUTION OF CHANTS AND HYMNS.

36. The kinds and qualities of chanting, together with the methods of dividing the words, are so various that it might almost be said that no two choirs chant alike. Good chanting is a simple matter, and if properly treated it is very easy to achieve an excellent effect. From the singer's point of view, each half of a single chant is divided into two parts, Recitative and Cadence, and a simpler treatment cannot be devised than to sing the first part as a *recitation upon a given note*, and the second part as a *musical ending or cadence*. This cadence gives life and vigor to the whole if sung with dignity and spirit, or makes the general effect dull and commonplace if rendered in the opposite style. In the course of a Single chant, the succession of Recitative and Cadence occurs twice; in a Double chant, four times.

37. The essentials of good chanting are,

a) *Precision in speaking the words of the Recitative,*

together with a clear, deliberate and reverent rendering of the same.

b) *A vigorous and spirited execution of the Cadence.*

c) *Expression suited to the sentiment of the words.*

To attain the first, the choir should be thoroughly impressed with the fact that the Recitative is *nothing more than reciting* to a given note. They should first be directed to read (with the *speaking* voice) the words of the chant until *perfect* precision has been attained. Next the same may be read to any convenient tone. This should not be construed to mean that in singing a chant, the words of the recitation are to be detached from each other, giving a staccato effect to each word. On the contrary the reciting note or chord should be like a *wave of tone* streaming uninterruptedly toward the congregation, bearing the words of the canticle distinct and clear, but always musical. A deliberate (but not drawling) and reverent enunciation should be insisted upon, together with careful observance of punctuation and breathing marks. To gain clearness particular attention must be paid to the *beginning of each word: if that is distinct and forcible the whole word will be clear.*

Next the chant may be divided into Recitative and Cadence. It should be noticed that the *recitation extends only to the accented word* (usually printed in italics) although this fact is not indicated by the music. With the accented syllable the regular rhythm (like ordinary

music) commences, this accented syllable representing the beginning of a rhythmical measure. If there are no syllables between the accented syllable and the beginning of the next bar, the time of one whole bar is to be given to this accented syllable. If other syllables intervene, the measure is to be divided among the several syllables, as shown in the various chant books of the church.

THE CADENCE.

38. Upon the Cadence depends the life and vigor of a chant. With the entrance of the accented syllable at the end of the recitation the rhythm begins and must be most exactly maintained till the end. Each syllable of the Cadence should receive a due amount of force and energy.

A most common fault is to rush headlong through the Recitative, bring up with a jerk on the accented word, when the stragglers catch up, and then drag the Cadence. This is precisely the reverse of the proper method, and the director must in such a case firmly hold the singers back during the Recitative and urge them on at the Cadence.

39. The speed of the Cadence varies considerably in chants of different character, as does also the speed of the Recitative, though to a less degree. In a canticle of joyful character, as for example the "Venite", the speed of the Cadence might be about M. M. $\text{♩} = 168$ with

an ordinary chant, as for instance the one in A by Sir John Goss; while in the De Profundis it might be as slow as M. M. $\text{♩} = 100$. Exact rules can not be given, as the speed must depend greatly upon the size and quality of the choir, the acoustics of the church, and in measure upon the tastes of the congregation. The principal object should always be to secure a distinct and reverent enunciation, and expression suited to the sentiment. It is best to avoid chants which are exceedingly florid in character, and *most particularly those in which the reciting notes are too high to be sung with ease.*

In Antiphonal chanting no time should be lost between the last measure of the Cadence and the beginning of the following Recitative on the other side: that is, the last measure of the Cadence must have exactly two beats *without ritarding*, and the following Recitative must be taken up without a break in the time. (This applies also to chanting which is not Antiphonal).

40. The Gregorian chants give a noble and churchly effect to the Canticles, being peculiarly suited to male voices. They should be sung in unison with energy and dignity, the introductory notes, called the Intonation, not being quite so rapid as the Cadence of the Anglican chants. The Mediation and Cadence should also not be too rapid, though the more common fault of dragging is equally bad.

THE SINGING OF HYMNS.

41. To a proper rendering of our beautiful hymns belong

- a) *A distinct enunciation of the words;*
- b) *Precision and life in singing; and*
- c) *Attention to the musical and poetic effects and contrasts.*

“Energy and Expression” should be the motto of hymn-singing. The lifeless dragging of some choirs and the heedless rushing of others are equally to be avoided. Distinct enunciation and precision are mutually dependent, for precision and energy are necessary to a distinct enunciation of the words. Clearness of enunciation is gained by a sharp, distinct *speaking* of the consonants both at the beginning and end of a word, and spending as much time as possible on the vowel sound. Special exercises should be given to cultivate the difficult consonants. (See § 22’).

Taking breath where the sentiment of the words allows no break, or not all together, is frequently the cause of an unfinished effect. *Precision of attack at the beginning of the verses is highly important, though much neglected.*

To give the proper expression to a hymn, the choirmaster should be acquainted with the sentiment of the words from previous reading, that he may arrange the contrasts of light and shade, and decide upon

the manner of singing certain passages to give the proper amount of dramatic effect. For example, the trumpet like Chorale of Mendelssohn, "Sleepers wake, a Voice is calling", demands the fullest tones, well sustained, with a *sforzando* or declamatory *attack of each note*; while the hymn "Saviour again to Thy dear Name" needs a refined and tender tone and very smooth rendering. Contrasts may occur in the course of a hymn calling for different styles of rendition. Note for example in the hymn "The strife is o'er", the difference in character between the fifth verse, beginning, "Lord! by the stripes which wounded thee", and the remaining verses. The prayer contained in this verse should be brought into contrast with the triumphant style of the rest of the hymn.

A pleasant and effective contrast is often made by singing one verse of a hymn or chant (usually the one before the last) in *unison* with slightly increased organ accompaniment.

Contrasts must never be exaggerated. While expression is necessary, if carried too far it loses its devotional effect and attracts attention by its obtrusiveness, or may even become ludicrous. Both in hymns and chants, a sweet, round and full tone should be cultivated, *all shouting being repressed*.

43. The accompaniment of a choir should form the foundation and support of the voices without becoming too prominent, being to the general effect what

the background is to a picture. It must never be overpowering, yet the true director can always make his wishes felt by the manner in which he accompanies. It is an *art to accompany and still direct*. The expert accompanist must ever be ready to support the choir if the intonation wavers, to assist this part in a difficult passage, and to steady another in a trying interval, — ready, in a word, to make up for all the vocal deficiencies, and to impart a rounded and finished effect to the whole.

CHAPTER IV.

THE RENDITION OF ANTHEMS.

44. The principles governing the effective rendition of hymns and chants should be enforced with especial care in anthem music. Somewhat greater dramatic expression is designed to be used in the majority of our anthems, therefore increased attention should be paid to the different styles of singing, as Cantabile, Marcato, Staccato, Sforzando, Sostenuto etc.

45. In this connection the subject of Phrasing assumes great importance. It would be difficult to give a thorough exposition of Phrasing, as it appears in ever varying shades of expression. The object of Phrasing is to make the music express and strengthen the sentiment of the words. As in Language a sentence or complete thought is divided and subdivided into phrases, so in Music a complete thought is composed of subdivisions also called phrases, which bear a certain relation to each other and to the whole. Therefore it becomes necessary to so order the rendition that it

will show the divisions of the words, and indicate the relative importance of the different parts, bringing the principal features into the foreground.

The means of proper phrasing are, 1) *Breathing at appropriate places*; 2) *A particular manner of singing certain parts* (as *Marcato*, *Sforzando*, *Sostenuto* &c.) *by which they are brought into contrast with the remainder of the text*; 3) *The arrangement of light and shade* (*crescendo* and *diminuendo*); 4) *The treatment of the time* (general speed and the use of slight (not exaggerated) acceleration and ritardation); and 5) *The use of accents*.

The manner of applying these points must be left to the discretion of the choirmaster, as each case requires individual treatment. The above applies not only to anthems but also to hymns and (particularly) to solo singing.

46. In every composition there should be a point which seems to be the culmination of the efforts of the composer, where the emotion is more intense and the expression more powerful than before. This point, usually near the end, is called the *climax*, and for this the forces should be reserved, *that the greatest degree of effect may here be obtained*. There are usually lesser climaxes in the course of the anthem, and even in the individual phrases some words need greater prominence than others; but it should not be forgotten that these are subordinate and preparatory to the chief climax. *A climax does not necessarily indicate fortissimo singing*:

there may be a climax of sorrow or entreaty, which would be expressed by the manner of enunciating the words and by a *subdued* tone.

In phrasing and arranging the climaxes the choir-master should strive to make the choir a reflection of his taste and education, for these points mark the difference between the artist and the mechanical musician.

Weakness of any kind, as lack of precision or expression, undeveloped head tones in the Sopranos, unbalanced parts, or unmusical tone, is still more marked in anthem than in hymn singing. Therefore the choirmaster should be very watchful when the study of anthems is taken up.

47. It is highly important to select music within the compass of the voices and the executive ability of the choir. By injudicious selection of music, untold injuries have been caused, not only to the voices of the choir, their self-confidence and progress, but to the success of the parish itself. It is indeed a crying evil, which is causing earnest protest from clergymen and laymen alike. Would that a standard of criticism could be created, or a restraining public sentiment aroused which might hold this abuse in check! Although a selection which in one church would be considered out of place, in another would be quite appropriate, there is in every case a golden mean between excessive display and dreary monotony, which should be sought by the choirmaster who really has

the best interests of his choir and of the parish at heart.

48. When vested choirs are introduced in our churches in America, it often happens that very little time is allowed for developing the voices and teaching the boys to read music at sight before taking part in the services. This is a great injustice to choir and choirmaster alike, particularly when they are expected to compete with the old quartette or chorus choir of experienced singers in point of anthem singing. In such cases there is sometimes a difficulty in finding *effective* anthems of easy grade. The following may be found useful to tide over the first few months, after which the choir should be able to take up more difficult work.

- "Lovely appear over the mountains". Gounod.
"Ave verum". Gounod.
"Thine O Lord is the greatness" (Closing chorus only, or as published in the "Parish Choir") Kent.
"Hear my prayer". Winter.
"Holy Off'rings rich and rare". . . Redhead.
"Send out Thy Light" Gounod.
"Come unto Him" Gounod.
"Like as the hart" Novello.
"Enter not into judgment" Attwood.
"O Praise the Lord" Earl of Wilton.
"Deus Misereatur" Mammat.

Te Deum in F (Unison)	. . . . .	Tours.
" " " F	. . . . .	Jackson.
" " " F	. . . . .	Dykes.
" " " C	. . . . .	Stephens.
"This is the Day"	. . . . .	Macfarren.
"The way is long and dreary"	. . .	Sullivan.
"In humble faith and holy love"	. .	Garrett.
"Gloria in Excelsis" in F	. . . . .	Tours.
"O Lord how manifold are Thy works"		Barnby.
"Glory, honour, praise and power"	. .	Mozart.
"Sleepers wake"	. . . . .	Mendelssohn.
"Hosanna in the highest"	. . . . .	Stainer.

If a good Soprano or Tenor Soloist is available the following will be found effective.

"Glory to God in the highest"	. . .	Cooke.
"Sweet is Thy mercy, Lord"	. . .	Barnby.
"Like as a Father"	. . . . .	Lyle.
"O Saving Victim"	. . . . .	Tours.

Most of the above anthems are to be found in the catalogue of the "Parish Choir", an excellent and very cheap edition of the best class of church music, published by the Rev. Chas. L. Hutchins, Medford, Mass.

The "Parish Choir" has been highly influential in elevating the standard of church music, and its editor has earned the appreciation of the whole Church. The few anthems not found in the "Parish Choir" are published by Novello, Ewer & Co., New York.

GENERAL HINTS FOR CHOIRMASTERS.

49. Rehearsals of boys alone and men alone should be held in the choir room, and as far as possible should be without accompaniment. For the little accompaniment that is necessary a piano is better than either a pipe or reed organ. Practicing without accompaniment gives great self-reliance as well as that peculiar blending of the voices which is always a great charm in male choirs. (See § 33). Rehearsals should be conducted with a baton, to which strict attention must be required. One full rehearsal should be held every week or every two weeks in the church. Strict attendance at all rehearsals is to be insisted upon.

Lady Altos and Sopranos seated in an inconspicuous position, are often of the greatest assistance.

Four sets of music for the services may be learned, giving each set once every month.

Defects in pronunciation are best cured by first speaking the word correctly and then singing it. The word "the" when occurring before a word beginning with a vowel is pronounced like "thi" in "this", or like the word "thee": before a word beginning with a consonant it is pronounced like "thu" in "thus".

The choir should be able to sing *piano* without slowing up the time.

It is of the highest importance to the efficiency and progress of the choir to constantly study new

music. In this way ever changing difficulties must be met and overcome, and the interest of the choir is easily maintained. In the first full rehearsal of new music, it is often necessary to allow each part to sing the difficult passages alone: the faults are in this way much more quickly found and rectified than when all four parts are singing together. (Of course a full rehearsal of new music must be preceded by a rehearsal of the parts alone). Unless solos can be well sung they should not be attempted.

Frequently change the exercises to avoid straining the voices and to keep up the interest. The boys should frequently beat the time: this forms a pleasant diversion for them.

A word of praise is more effective than a reprimand.

Avoid gliding from one note to another: let each tone be squarely attacked without slurring. Light, rhythmical exercises are better than those having a slow movement and sustained tones.

The boys should be encouraged to carry the head voice as low as possible, while the chest tones on high notes must be absolutely forbidden.

As soon as any symptoms of a change of voice appear a boy should not be allowed to sing at all. Such boys need not be dismissed from the choir, but may be useful as librarians &c.

Sing softly. For childrens voices this is a matter

of vital importance, and if not observed the delicate organs are sure to suffer the penalty of the trainer's wrong doing.

If the Service is intoned the pitch should be so low that the congregation may join in the responses. E♭, E or F will suit the majority of congregations far better than G or A.

Give the Versicles and Responses with precision, energy and reverence. The "Amens" must not be dragged either at the beginning or end, but given with precision, two beats to each syllable, M. M. about 126.

Selections from the Oratorios, when within the compass of the voices, are desirable for study and effective for service.

In learning the music of hymns and chants, use the Sol Fa syllables or the syllable *la*: the sacred words should not be lightly used.

Sing to express the sentiment of the words: remember you are not engaged in giving a concert, but in holy worship.

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